

Authorized Edition
Guitar

MR. BIG

LEAN INTO IT

WITH
TABLATURE



CRASH
#428
WAVE



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(The Electric Drill Song)

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DADDY, BROTHER, LOVER, LITTLE BOY

(The Electric Drill Song)

Words and Music by
Billy Sheehan. Pat Torpey.
Andre Pessis. Paul Gilbert
and Eric Martin

C5/E F5 G5III E5VII E5 C5 D5V D5 Eb5 G5 Bb5 F5I

Uptempo Rock ♩ = 180

The image shows the musical score for the 'Intro' of 'The Sound of Silence' by Simon & Garfunkel. It consists of three staves: Treble Clef (Guitar), Bass Clef (Bass), and Tenor/Alto/Bass (Vocals). The key signature is one flat (Bb) and the time signature is 4/4. The score includes an 'Intro' section with a duration of approximately 15 seconds. The guitar part features a series of chords and a melodic line. The bass part provides a steady accompaniment. The vocal part includes the lyrics 'Intro' and 'Pow!'. The score is marked with various musical notations, including accidentals, dynamics, and performance instructions.

Intro

*Effects

(Approx. 15 sec.)

Pow!

Gtr. I

P.M. --- P.M. --- P.M.

T
A
B

*Sound effects (elec. drill, backwards gtrs. & backwards voices). There are four gtrs., two of which ascend to G5 chord via previously depressed trem. bar, and two which slide down to G5 (all rec. backwards).

[illegible]

2. (end Rhy. Fig. 1A) *G5^{III}* *sl.* *1st. 2nd Verses* *G5* *C5*

2. If you're a red hot fi - re - crack - er, I _____

2. See additional lyrics

(end Rhy. Fig. 1) *sl.* *Rhy. Fig. 2* *(Both gtrs.)*

let ring-----4 *P.M.*-----4 *P.M.*-----4 *P.M.*-----4 *P.M.*

B \flat 5 *G5* *w/Rhy. Fig. 2 (2 times)*

_____ will light_ your fuse._____ If you cry like a lit - tle girl._____

(end Rhy. Fig. 2)

C5 *B \flat 5* *G5*

_____ I'll dry_____ your ba - by blues._____ When you need a man_ of ac -

C5 *B \flat 5* *G5*

tion._____ I'm read - y to make_ my move._____ Like the

w/Rhy. Fig. 2 (1st 3 bars only) *C5* *B \flat 5*

shot - gun shot,_____ John - ny on the spot, there's noth - ing I_____ can't do._____

Pre-chorus
Eb5 $\frac{3}{4}$ w/Fill 3 (2nd time only)

Ev' - ry - thing__ you're look - in' for,__ you__

Rhy. Fig. 3

P.M.-----4 P.M.-----4 P.M.-----4 sl.

sl.

Play Rhy. Fill 1 2nd time

Fsus4 F

can find__ in me._____ I'll__ be an - y thing__

Eb5

3rd time to Coda

P.M.-----4 P.M. P.M.-----4 P.M.-----

Fill 3

Gtr. II

slack

(3)

Gtr. III

slack

(3)

Rhy. Fill 1

sl.

sl.

D5 N.C. Chorus G5

— you want, an - y - one_ you_ need. I'll be your dad-dy, your broth-er, your

(end Rhy. Fig. 3)

P.M. P.M. P.M. P.M. P.M.

8 8 8 10 7 7 (7) 7 7 7 3 3 5 5 5 5 5 5 5 3 4 5 3 5 5

6 6 6 6 6 6 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

1. sl. w/Rhy. Figs. 1 & 1A
G

w/Fill 1 N.C.

lov - er and your lit - tle boy. E - yow!

Riff A 1/2 A.H. (15ma) A.H. (15ma) (end Riff A) 1/2

semi-harm. - 1/2

6 3 6 5 3 5 3 5 3 5 3 1 1

A.H. pitches: B F#

C5/E F5 G5

2. When your

Harm. (8va) *6

Gtr. III

vol. off f trem. bar vib. w/bar (w/echo repeats)

Harm. *6

5 (5) (5) (5) (5)

*Depress bar before striking note.

Fill 1

1/2 1/2 1/2

semi-harm. - 1/2

18 15 17 17 15 17 15 17 15 17 15 13

2. w/Fill 2 N.C.

lov - er and your lit - tle boy. _____

Riff B

1/2

3 3

(end Riff B)

P.M.-----

1/2

6 3 6 5 3 5 3 5 5 4 3 5 4 3 1

semi-harm.

Interlude

Gtr. E5^{VII} II

Gtr. I

pick slide

Full

pick slides-----

(wide vib.)

Full Full Full

pick sl.

Full

Full Full Full

5 (5) 7 (7)

Harm.

slight vib. (w/bar)

Harm.

P P P P

P.M.-----

12 (12) 21 19 17 16 19 17 16 14 17 17 16 14 19 17 15 14 17 17 15 14 12

P P

E5

8va---

E5

P.M. > P.M.-----

Rhy. Fig. 4-----

va-----

H P

loco

w/Rhy. Fig. 4 (6 times)

P sl. H

H P

(17) 19 20 17 19 17 19 17 20 19 17 22 19 17 20 19 17 19 17 16 14 17 16 14 16 14 17 14 16 17 16 14 12 14 12 15 12 14 15

H

Fill 2

1/2

semi-harm.-----

3 3

P.M.-----

1/2

18 15 17 17 15 17 15 17 16 15 17 16 15 13 13

D5

Eb5

P.M.

Gtr. II

Harm. (15ma) *2

slack

*1

slack

*2

trem. bar

Harm. (15ma) *2

slack

*1

slack

*2

Gtr. III (Gtr. III out)

Gtr. IV

Harm. (15ma) *1

slack

*2

trem. bar

Harm. (15ma) *1

slack

*2

*Pull bar up.

Coda

F5 D5

Eb5

w/Rhy. Fig. 3

F5

— you want, — an - y - one you need. —

Ev' - ry - thing — you're

P.M. -- 4 P.M. -- 4 P.M. P.M. ----- 4 P.M. ----- 4 P.M. -- 4 P.M.

sl.

sl.

Fsus4 F

Eb5

D5

N.C.

look - in' for. — An - y - thing that you — want — and more — Your

Chorus

G5

w/Riff A & Fill 1

dad - dy, your broth - er, your lov - er and your lit - tle boy. —

sl.

sl.

G5 Gtr. I w/Fill 4 w/Riff B & Fill 2 N.C. G5

Yow! Your dad-dy, your broth-er, your

w/Riff A & Fill 1 N.C. G5

lov-er and your lit-tle boy. I'm read-y.

w/Riff B & Fill 2 N.C. G5 Bb5 F5¹ C5 Free time

Yeah! Come on! I'll

be your ev-ry-thing.

Gtr. III (Gtr. III out) sl.

Gtr. II pick slides (continuous scrape-----) trem. bar slack

w/Additional overdubbed gtrs. creating trem. bar effects & harmonizer G5

Huh!

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

10 9 (9) 8 7 6 5 4 (4) 3 2 (2) 3 3

sl. sl. sl. sl. sl. sl. sl. sl.

Fill 4

Gtr. II

Harm. (15ma) *2

trem. bar slack

Harm. *2

3 (3)

*Depress bar before striking note.

Additional Lyrics

2. When your body needs salvation, I'll be your tender touch.
I take all the love you give me, and give you twice as much.
When we get undercover, and do the horizontal mile,
I'm in the mood to answer to your call of the wild.

ALIVE AND KICKIN'

Words and Music by
Billy Sheehan, Pat Torpey
Andre Pessis, Paul Gilbe
and Eric Marti

Moderate Rock ♩ = 112

Free time
N.C.

Intro

C5 Bb5 G5 C7 C5 Bb5 G5 G N.C. G N.C. G

1. Black -

1/2 1/2 1/2 1/2 (end Rhy. Fig. 1)

sl. sl. 1/2 1/2 let ring - - 1/2 1/2 sl.

sl. sl.

1st, 2nd Verses
*w/Rhy. Fig. 1

N.C. G N.C. Fsus4 C5 Bb5 G5 Fsus4 C5 Bb5 G5 C7

top blaz - in', home - town fad - in' out of sight in the rear-view mir - ror.

2. See additional lyrics
*Rhy. Fig. 1 is played *mp* during verses.

C5 Bb5 G5 C7 C5 Bb5 G5 G N.C. G N.C. G

ie Ray blast - in' on the ra - di - o, as I slam it in - to high - er gear. My ba -

w/Rhy. Fig. 1 (1st 7 bars only)

N.C. G N.C. Fsus4 C5 Bb5 G5 Fsus4 C5 Bb5 G5 C7

by's by my side, tears in her eyes, writ - in' a good-bye let - ter, say - in', "John -

C5 Bb5 G5 C7 C5 Bb5 G5 G N.C. G

ny and me are run - nin' wild and run - nin' free just like you did, Mom - ma."

Pre-chorus

N.C. Csus4 C Dsus4 D Csus4 C Dsus4

Don't know where we're go - ing. Yeah, when we get there we'll know.
(Don't know where we're go - ing.)

1/2 1/2 1/2 1/2

sl.

To Coda I

N.C. D Csus4 C Dsus4 D F5

Mmm, we're gon - na fol - low the code of the road.

sl.

sl.

(Fsus2) G Chorus w/Rhy. Fig. 1 N.C. G

Jump in - to the fire, keep

let ring- sl.

sl.

N.C. Fsus4 C5 Bb5 G5 Fsus4 C5 Bb5 G5 C7

our love a - live and kick - in' down the door, it's what we're liv - in' for. Rock-

C5 Bb5 G5 C7 C5 Bb5 G5 G N.C. G N.C. G

in' side by side, keep your love a - live and kick - in'! Mm, yeah! 2. We got ev -

D.S. al Coda I

Coda I (Fsus2) G

way. Yeah! Down that high - way. Jump

let ring- sl.

sl.

Chorus
w/Rhy. Fig. 1 (1st 7 bars only)

N.C. G N.C. F#sus4 C5 Bb5 G5 F#sus4

in - to the fire. keep our love a - live and kick - in' down the door, it's

C5 Bb5 G5 C7 C5 Bb5 G5 C7

what we're liv - in' for. Rock - in' side by side, keep your love a - live and kick -

2nd time w/Fill 1 N.C. G w/Rhy. Fill 1 N.C. G N.C. w/Rhy. Fig. 1 (1st 7 bars only)

in'. Hmm. Jump in - to the fire, keep

N.C. F#sus4 C5 Bb5 G5 F#sus4 C5 Bb5 G5 C7

our love a - live and kick - in'. down the walls, when free - dom calls. Rock -

To Coda II

C5 Bb5 G5 C7 C5 Bb5 G5 G N.C. G

in' side by side, keep your love a - live and kick - in'. A -

N.C. Interlude

live and kick - in'!

1/2 1/2 (8va) A.H. sl 1/2 1/2 1/2 A.H. 1/2 1/2

(0) (0) (0) (0) 5 (5) (0) 5 3 0 4 0 3 0 (0) 9 7 9 8 7 5 7 5 7 6 5 3 0

A.H. pitch: B sl

Rhy. Fill 1 1/2 1/2 (8va) A.H. sl 1/2 1/2 A.H.

(0) (0) (0) (0) 5 (5) 8

A.H. pitch: B sl

Fill 1 (Gtr. II) 1/4 Full A.H. (8va) A.H. (8va)

P.M. P.M. P.M. A.H. A.H.P.M.

1/4 Full 1/4 3 0 3 3 3 5 1 3 5 (5) (5) (3) (3)

A.H. pitch: C A.H. pitch: G sl

1/2 E5 E7#9 N.C. A.H. (8va) sl. 1/2 E5 1/2

1/2 1/2 P.M. A.H. sl. 1/2 1/2

(0) 5 3 0 4 0 3 0 (2) 7 0 7 0 0 (0) 5 3 0 4 0 3 0

A.H. pitch: F#

N.C. 3 6 A.H. (15ma) A.H. (8va) Gtr. II 1 1/2 Harm. 7

P.M. A.H. semi-harm. trem. bar 1 1/2 *2 **Harm. 2 6 3 3

(2) 5 6 7 5 6 7 8 7 8 7 8 9 7 8 9 (9) 7 9 8 7 5 7 0 (0)

A.H. pitches: G# D#

*Pull up on bar
 **Allow bar to snap back to normal position creating flutter.

Guitar solo

Harm. (8va)

(Gtr. I out)

(0) 4 5 7 4 7 5 4 7 5 4 7 7 4 7 5 4 7 5 4 7 5 5

1/2 Full P 3 pick sl. sl. pick sl. sl.

(5) 1/2 Full P 15 (15) 12 15 12 15 14 13 14 12 14 13 12 12 12 (12) 15 12 15 0 7 7

(0)

Full A.H. (15ma) Full P Full T P (Gtr. II out) sl. hold bend Full T P sl.

pick sl. sl. Full A.H. sl. sl. Full P 15 16 15 (15)

(7) 2 2 0 5 (5) 3 4 3 4 2 3 14 (14) 12 14 0 0

A.H. pitch: G#

G

Fsus4/G

Woo! _____ Yeah, — yeah. _____

Gtr. I

mf

1/2

1/2

C7

N.C.

G

Ow. _____ Hmm. _____

let ring- ---- 4

3

P P

P P

N.C.

G

Kick it up boys.

1/2

1/2

let ring- ---- 4

let ring- ---- 4

let ring- ---- 4

Fsus4/G

live and kick - in'

1/4

A 1/2

1/2

1/4

1/2

1/2

sl.

sl.

C7 G

We're gon - na, our love's a - live__ and kick - in'.

1/2 1/2

*w/Rhy. Fig. 1 (1st 6 bars only)

N.C. G N.C. G N.C. F#sus4

Hey! Move o - ver ba - by, ah. It's our time__

3

*

*Pitches created by pressing stgs. against pole pieces.

*Rhy. Fig. 1 played *mp*

C5 Bb5 G5 F#sus4 C5 Bb5 G5 C7 C5 Bb5 G5 C7

now. Hmm, hmm, mmm, yeah. Get a lit - tle clos - er

D.S. al Coda II

C5 Bb5 G5 G N.C. 3 G N.C. 3 G

Uh - huh. We're rock - in' now. Hmm, yeah yeah, yeah, yeah, yeah, yeah, yeah, yeah! Jump__

1/2 1/2 1/2 1/2 A.H. (8va) sl.

mf *f* let ring-----

1/2 1/2 A.H.

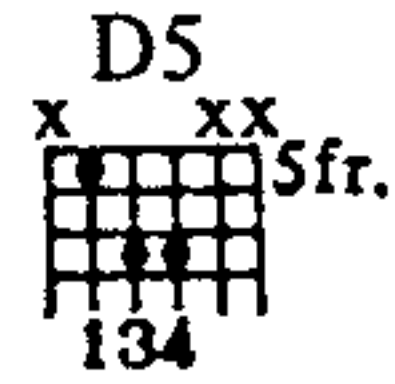
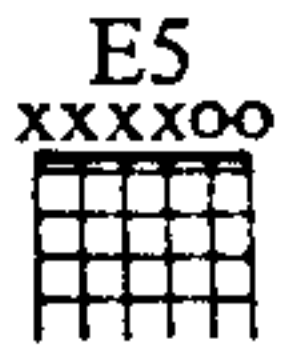
A.H. pitch: B sl.

GREEN-TINTED SIXTIES MIND

Words and Music by
Paul Gilbert

Moderate Rock ♩ = 102

N.C.



Play 3 times

Riff A-----

Intro

*Slide w/tapping finger.

Rhy. Fig. 1

E Esus4 D5 E5 F#m9 F#m7

both notes vib.

let ring-----

*Slide finger onto pickup polepiece.

1st, 2nd Verses

B5(7) A5 E5

1. She just woke up, but she's_ still tired. _____ Is that, the
2. She keeps some mem - 'ries locked_ a - way, _____ but they are

(end Rhy. Fig. 1)

let ring- 1

Harm. (8va) *

Harm. (8va) *

*Bend neck for slight vib.

tel - e - phone ring - in? _____ The cur - tains can't hold back_ the light _____ that's reach - in'
al - ways es - cap - in'. _____ Ne - glect won't make them fade_ a way. _____ They're reach - in'

Harm. (8va) *

Harm. (8va) *

*Bend neck for slight vib.

Pre-chorus
Esus4/D

E/D

C#m7

E/B

B



in - to her dreams, —
in - to her dreams, —

down in her heart. —
down in her heart. —

If it had — fin - gers it'd be
Don't need — fin - gers to be



* P.M. ---- 4

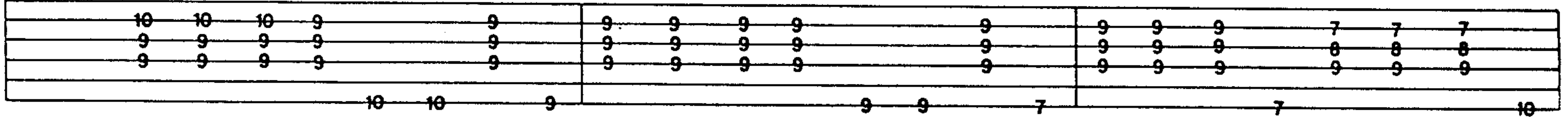
P.M.

P.M. ---- 4

P.M.

P.M.

P.M.



*Play all P.M. notes with L.H. thumb
over neck (next 3 bars).

G/D

D

N.C.

Chorus
E5

F#m7sus4



tear - in' it a - part.
tear - in' it a - part.

You be look - in' groov - y
Got - ta face the day, — there
Hang - in' out with Jan - is,

in a six - ties mov - ie,
is no oth - er way — to
mov - in' to At - lan - tis,

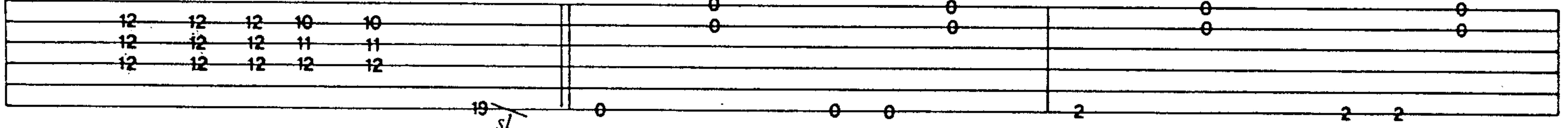


sl.

Rhy. Fig. 2

P.M. ---- 4

P.M. ---- 4

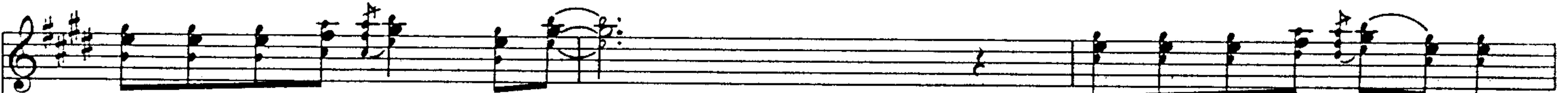


19 sl.

E/G#

A5

C#m7



may - be tell the press you died. —
clear the fog in - side your mind. —
could - 've made it if you tried. —

Lit - tle leg - end ba - by,
Fill it up with dreams, — but
What's the point of force? — It's

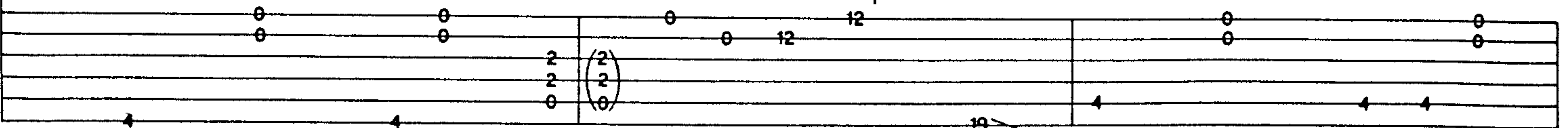


Harm. ---- 7
(8va)

sl.

let ring ---- 4

P.M. ---- 4



P.M.

let ring ---- 4

Harm. ---- 7

19 sl.

B5

6 (6)
*T
*T = thumb

mind.

green - tint - ed six - ties _____ mind. _____

⑤ 5fr.

both notes vib.

Rhy. Fill 1

E5 ⑤5fr. D E5 ⑤2fr. B ⑥5fr. A 4fr. G♯ 3fr. G

P.M. *sl.* P.M. *sim.* P.M. *sl.*

both notes vib.

13 12 (12) 8 9 8 9 8 9 8 9 8 9 15 16

14 14 14 14 9 9 9 9 9 9 9 9 9 9 9 9

2fr. F♯

D.S. al Coda

A.H. (8va) Full (Gtr. II out)

1/2 H P 1/2 H P Full

15 15 16 15 16 15 16 16 16 16 16 16 16 16 15 16 14 17 17 17

10 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16

Coda

A5 B5 w/Rhy. Fig. 2 E5 F♯m7sus4

green - tint - ed six - ties mind.

E/G♯ A5 N.C. C♯m7

may - be tell the press - you died. Lit - tle leg - end ba - by,

BSus4 A♯m7b5 w/Rhy. Fill 1

A5 B5

Try your ver - y best to hide a green - tint - ed six - ties

Outro w/Riff A (3 times) (Gtr. II) E5vii

Gtr. I

mind.

U can't hide.

D5 E5vii

H P H P P H H P H P P H P P H P P

0 2 0 0 7 5 0 0 2 0 (0) (0)

2 4

CDFF-LUCKY THIS TIME

Words and Music by
Jeff Paris

Moderately slow Rock ♩ = 88

Intro

Gtr. Rhy. Fig. 1

f

G5

T
A
B

*w/Compact disc scanning sounds for approx. 2 sec.

[illegible]

Depress bar before striking note.

G5

sl. D

Csus2

G5

Fsus2 (end Rhy Fig. 1A)

A.H. (15ma)

A.H.

f

sl.

dim.

(7)

(7)

5 3 3 1

A.H. pitch: Bb

sl.

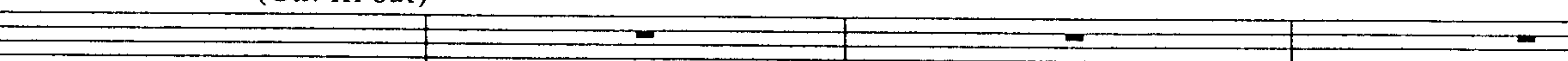
1st, 2nd Verses
w/Rhy. Figs. 1 & 1A (both 2 times)
D

W/Chry: Figs. 1 & 1A (both 2 times)

D G5 D Csus2 G5 F#sus2

1. Lost_ and a - lone_ in this cit - y of dark - ness, emp-ty of lov - ers and full of lies. _____
2. See additional lyrics

(Gtr. III out)



Handwritten musical notation for guitar III, showing a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The notation includes a double bar line, a repeat sign, and a fermata over a whole note G4. The guitar III part is indicated by the text "(Gtr. III out)" above the staff.

The first staff of music shows a sequence of chords: D, G5, D, Csus2, G5, and F#sus2. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The chords are indicated by letters above the notes: D, G5, D, Csus2, G5, and F#sus2. The notes are written on a five-line staff, with some notes beamed together.

You build a wall be-tween your dreams and the mad - ness. I reach out my hand_ but you run and hide._____

Pre-chorus
Abmaj7/C
Gtr. II

w/Rhy. Fill 1

Abmaj7/C

Bbsus2

Csus2 (type 2)

(Gtr. II out)



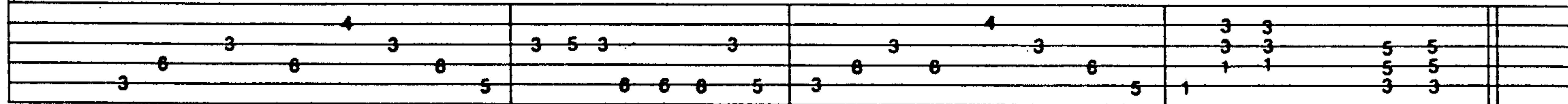
I've watched you cry in the rain.

I wan-na bring back the joy a - gain.

Rhy. Fig. 2 (Gtr. IV)



P.M.-----+ *sim.*
clean tone



Chorus
N.C. (Dsus4)

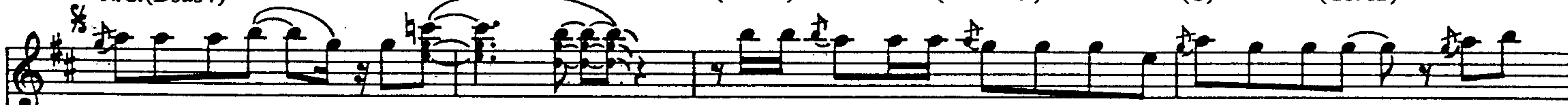
(C) (G/B)

(Dsus4)

(Emadd9)

(C)

(Gsus2)

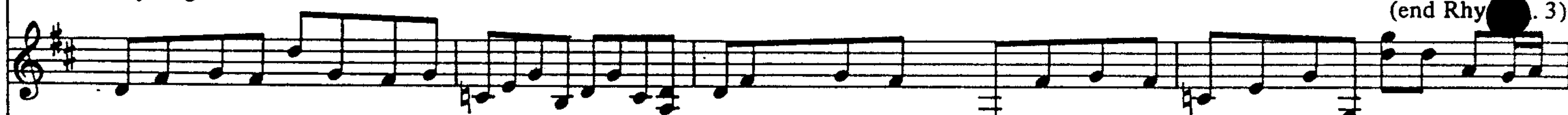


O - pen your heart to mine.

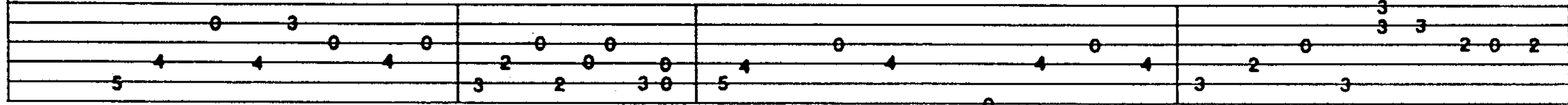
I be - lieve, I be - lieve you won't be sor - ry this time. Ba - by,

Rhy. Fig. 3

(end Rhy. 3)



let ring throughout



w/Rhy. Fig. 3
N.C. (Dsus4)

(C)

(G/B)

(Dsus4)

3rd time to Coda
(Emadd9)



o - pen your heart to - night.

I be - lieve, I be - lieve you might be

(C)

(Gsus2)

E5

N.C.

E5

3

N.C.

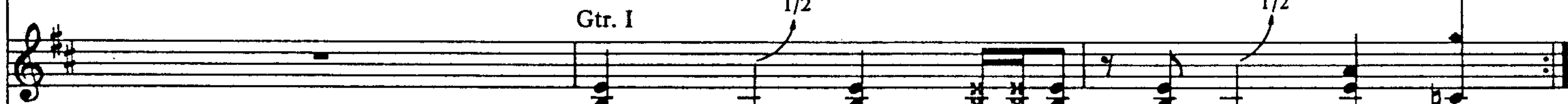
A5

N.C.

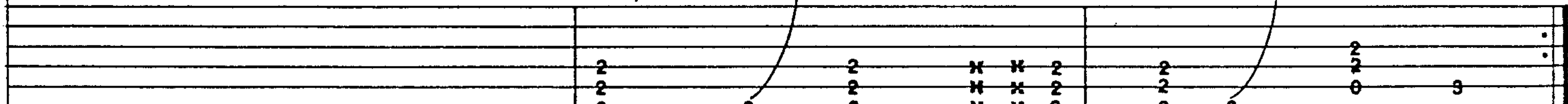


luck - y this time. You might be luck - y this time.

Gtr. I

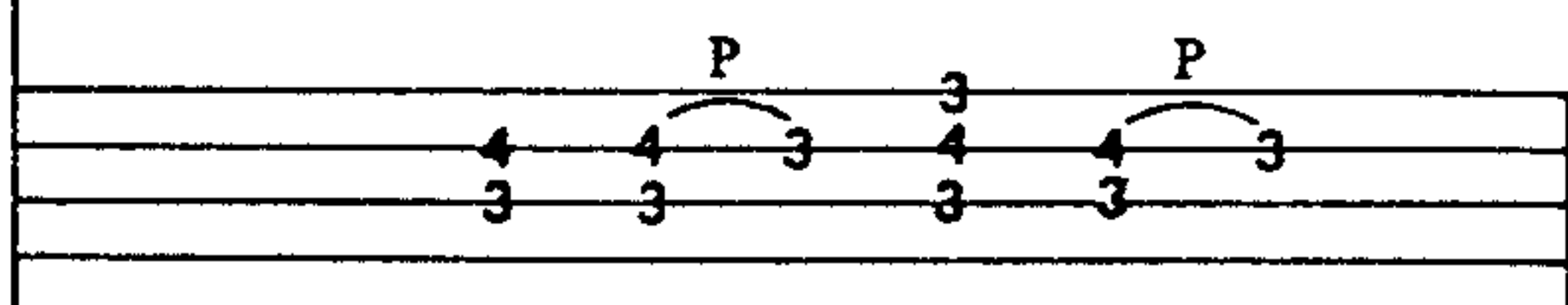


w/distortion



A.H. pitch: G

Rhy. Fill 1 (Gtr. II)



E5 N.C. E5 N.C. A5 N.C. Bridge
Bbsus2
Gtr. II { } ◇

Luck - y this time. _____ And when the

Gtr. III

P.M.-----

5 3 3 3 5 3

1/4 1/2 (Gtr. I)

P.M.-----

0 0 2 0 0 0 2
1 1 1 1 1 1 1

Csus2 (type 2) { } ◇ Dm { } ◇ (Gtr. II out)

shad - ows start_ to fall, _____ let my love break down the

sl. semi-harm. P.M.

5 5 3 5 5 5 5 7 7 6 5 6 7 4 5 4 5 7 sl.

sl.

P.M.----- P.M. P.M.----- (cont. in slashes)

0 0 2 0 0 0 2 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2
3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chorus
w/Rhy. Fig. 3
N.C.(Dsus4)

(C) (G/B) (Dsus4) (Emadd9)

o - pen your heart_____ to mine._____ I be - lieve, I be - lieve you might_ be_____

(C) (Gsus2) *D.S. al Coda*

luck - y this time._ Ba - by.

Coda (w/last bar of Rhy. Fig. 3) (C) (Gsus2) w/Rhy. Fig. 3 (till fade) (Dsus4)

luck - y this time._____ O - pen your heart_____ to mine._

(C) (G/B) (Dsus4) (Emadd9) *Begin fade* (C) (Gsus2)

I be - lieve, I be - lieve you might be luck - y this time._

(Dsus4) (C) (G/B) (Dsus4) (Emadd9)

O - pen your heart_____ to - night._____ I'll

(C) (Gsus2) (Dsus4)

reach out my hand._____ Say it, o - pen your heart_____ to mine._

(C) (G/B) (Dsus4) (Emadd9) (C) (Gsus2) *Fade out*

Take a chance with me, you might be luck - y.

Additional Lyrics

2. No guarantees when you risk your emotion,
So you surrender and it all went astray.
Bitter and hopeless in your cold isolation,
But you my love won't ever fade away.

2nd Pre-chorus:

I wanna dry all your tears.
You know there's nothing to fear, baby. (*To Chorus*)

VOODOO KISS

**Words and Music by
Eric Martin, Andre Pessis
and Pat Torpey**

A5

Moderately slow Shuffle ♩ = 88

Triplet feel (♩ - ♩)

N.C.

Gtr. I (acoustic)

Intro

mf

H P P P 1/4 let ring-⁺

H P P P 1/4 let ring-⁺

H P P P 1/4 sl.

sl. sl. sl. sl.

1/2

1.

2.

N.C.(G♭) (G) (G♯) (A7) (B♭) Bbm Am Gm

H P P P 1/4

H P P P 1/4

sl.

sl.

sl.

sl.

let ring-⁺ let ring-⁺ let ring-⁺ let ring-⁺ sl.

P P P P

(3) 5 3 0

0

3 2 0

4 5 4 5

6 3 4

3 0 4 0 5 0 6 0 7

6 5 3

sl.

sl.

sl.

sl.

sl.

N.C.(G♭) (G) (G♯) (A7) (B♭) E7 A7 D7 G7

6

6

let ring-⁺ let ring-⁺ let ring-⁺ let ring-⁺

P P P P

3 0 4 0 5 0 6 0 7

4 5 6 7 8

7 6 7

5 (5)

3

*Tap face of gtr.

Band in

A5 N.C.

D5 D/F♯ G5 A5 N.C.

D5 D/F♯ G5 A5 N.C.

Hey hey, oh no, oh.

Gtr. III

1/4

sl.

Full

P P

-3-

Full P P

7 (7) 5 7 5

Rhy. Fig. 1

*Gtr. II (elec.)

f

3

%

%

%

2 1 0

2 0 0

0 0 3 0 3

0 0 4 5

P

*Gtr. II:
⑥ = D

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1st, 2nd Verses

A5 N.C.

G5

D5

N.C.

G

N.C. D5

N.C.

G

N.C. D5



Sss - ah!

1. I got the full moon fe - ver,
2. See additional lyrics

Full

sl.

dim.

Full

sl.

5 (5)

5

(end Rhy. Fig. 1)

Rhy. Fig. 2



P.M.

P.M.

P.M.

P.M.

w/Rhy. Fig. 2 (3 times)
1st time w/Fill 1

N.C. G N.C.

D5

N.C. G N.C.D5

N.C.

G N.C.D5

N.C. G N.C.D5

N.C.

G N.C. D5

N.C. G N.C.D5



a black cat cut a - cross_ my path.

Put a spell on me ma - de-moi-selle,

I want a some-bod-y to love me back,

N.C.

G

N.C.D5

N.C.

G

N.C.

D5

N.C.

G

N.C. D5

N.C.

N.C.D5



I need some-bod-y to love me

bad. _____

Dig deep in the mo - jo, _____



P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

w/Rhy. Fig. 2 (3 times)

N.C. G N.C.

D5

N.C. G N.C.D5

N.C.

G N.C.D5

N.C. G N.C.D5

N.C.

G N.C. D5

N.C. G N.C.D5



a bad luck run - ning through my veins.

Cook up some bon-tempsmed-i - cine to drive this curse a - way.

To

Fill 1

8va- sl.

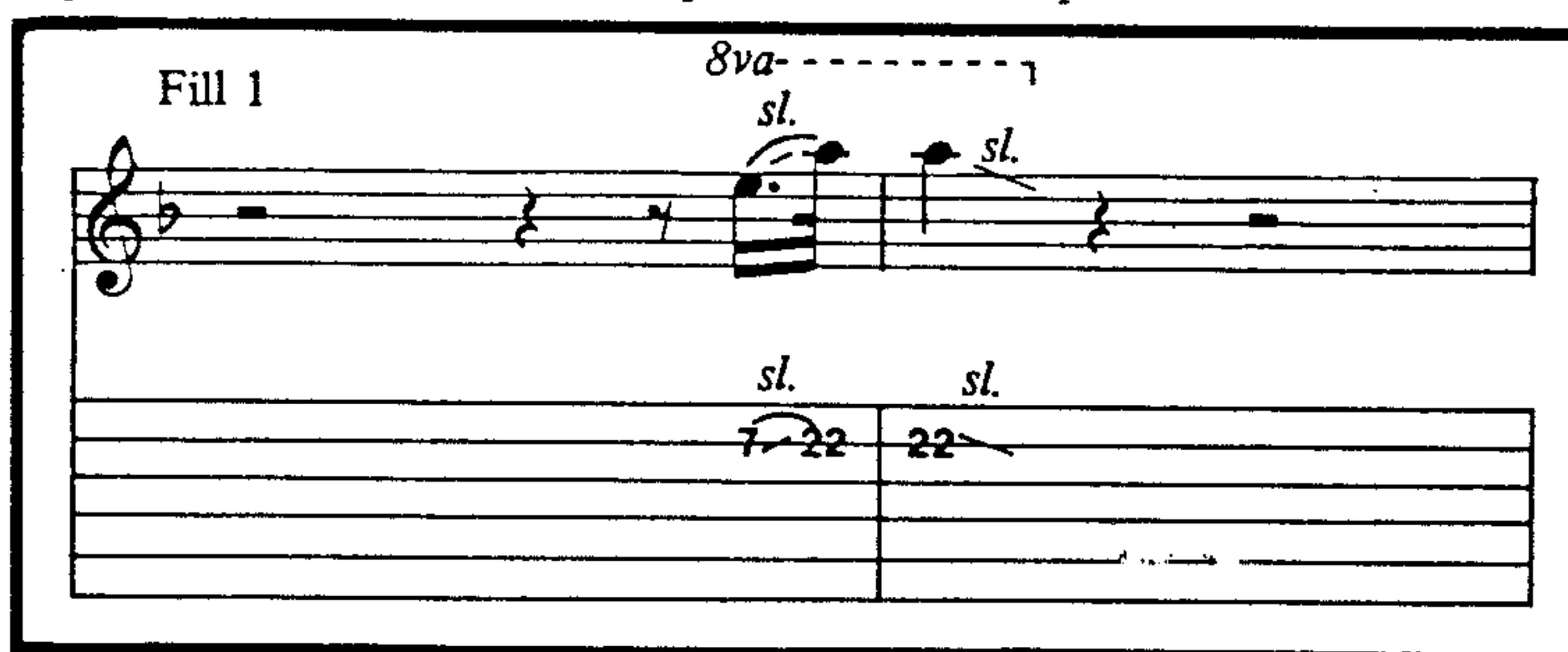
sl.

sl.

sl.

7-22

22



D5 D/F# G5 w/Rhy. Fig. 1 (last 3 bars only) D5 D/F# G5
A5

1. w/Fill 4
A5 N.C. D5 D/F# G5 A5 N.C. G5 D5 A5 N.C. *(E5)

en be__ like this?__ Voo - doo kiss!__

Full

Full

*Chords implied by bass line.

Fill 6

Full Full

grad bend

Full Full

(12)
15 13 (13)

7 (7)

sl.

Fill 4

Full P

tr

sl.

Full P

tr

sl.

7 (7) 5 5 (5(7)) 7

(A5)

The musical score is written for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. Above the staff, there are various markings: 'Full' (likely indicating a full fret or a specific technique), 'sl.' (slide), '1/2' (half note), 'H' (hammer-on), and 'P' (palm mute). There are also wavy lines indicating vibrato or tremolo. The bottom staff is a fretboard diagram showing the fret numbers for each finger. The diagram is divided into two systems, each with a 'P' marking above the staff. The fret numbers are: 12, 12, 9, 11, 10, 12, 10, 12, 12, 11, 9, 11, 10, 12, 15, 14, 12, 15, 15, 14, 12, 15, 12, 12, 12, 15, 14, 12, 12, 15, 14, 12, 12, 15, 14, 14. The score is divided into two systems, each with a 'P' marking above the staff.

Woo— uh. Fox-'s got that mo-jo work-in', uh. Mis-ter Big Eas-y.

pick sl. *mp* *sl.*

Ow!

sl. *sl.* *sl.* *sl.* *P*

sl. *sl.* *sl.* *sl.* *P*

w/Fill 7

Hoo, hoo.

sl. *sl.* *sl.* *sl.* *trem. bar* *Harm.* *let ring*

Harm. 2½ (8va) *Ho!*

Fill 7

3 *3* *3* *3*

8va *1/2* *sl.*

hold bend *1/2* *sl.*

20 *19* *(20)* *(20)*

*Flick toggle switch off and on in specified rhythm w/neck pickup volume off. Notes are struck before flicking switch on.

Here we go. Hot blood-ed an-gel, yeah uh. A

Pre-chorus
w/Rhy. Fig. 3 & Fill 8
A5 N.C.

A5 N.C. D5 D/F# G5 A5 N.C. G5

touch of__ sweet and nas - ty, a blind man could-n't miss.__

A5 N.C. D5 D/F# G5 D5 A5

Cre - ole sis - ter, babe_ ya can't re - sist her when she's soft a - gainst_ your lips... Voo - doo kiss!

w/Rhy. Fill 1
N.C.

w/Rhy. Fig. 1 (1st bar only - 6 times)
A5 N.C. D5

D5 D/F:G5 A5 N.C.

D5 D/F# G5

8va—

Kiss me on the lips. Can heav - en be like this? Voo-doo kiss!

Full P Full *sl.* rake Full P Full *loco* *sl.*

Full P Full *sl.* rake Full P Full *sl.*

20 (20) 17 20 17 17 19 (19) 19 (19) 17 17 20 19 (19)

sl.

Fill 8

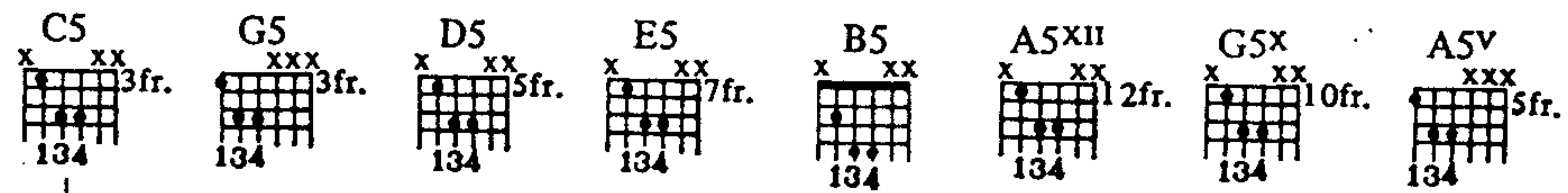
Full 1/2

tr

7 5 5 7 12 (14)

NEVER SAY NEVER

Words and Music by
Eric Martin and Jim Vallance



Moderate Rock ♩=94

Intro
N.C.(Em)
Gtr. I

Gtr. II

w/Rhy. Fill 1

Gtr. I

P

3 0 0 5 0 0 6 0 0 7 0 0 3 0 0 0

P P P P P

10 7 7 7 7 8 7 7 9 7 7 10 7 7 7

3 0 0 5 0 0 6 0 0 7 0 0 3 0 0 0

P P P P P

1st, 2nd Verses
A5

N.C.(E5)

1. I wan - na know, - was it love or mon - ey? -
2. I should a - known - I'd be caught in the mid - dle. -

Rhy. Fig. 1

sl.

P P P P P

2 2 2 2 2

0 0 0 0 0

3 12

sl.

3 0 0 5 0 0 6 0 0 7 0 0 3 0 0 0

P P P P P

A5

N.C.(E5)

No Come clean, tell the truth a - bout what you've done.
way out, no al - i - bis.

1/4

1/4

pick slide

P P P P P

2 2 2 2 2

0 0 0 0 0

3 0 0 5 0 0 6 0 0 7 0 0 3 0 0 0

P P P P P

Rhy. Fill 1 (Gtr. III)

12 14 15 12 12 14 14 14

A5

N.C.(E5)

Why did you give your love to an-oth-er man?
I've tried my best, but I don't un-der-stand.

2 2 2 2 2
0 0 0 0 0

3 0 0 5 0 6 0 7 0 3 0 0

P P P P P

D5

A5

1. E5

Girl, I be-lieve you were the one.
What's so good a-bout

(end Rhy. Fig. 1)

A.H. (15ma)

sl.

P

A.H.

3 2 2 9 9 9 2 0 2 0
0 0 0 7 7 7 7 0 P 0

sl.

P

A.H. pitch: D

2. B E B7

long good-byes? Yeah!

Rhy. Fig. 1A

H H

(end Rhy. Fig. 1A)

let ring-----

H H

4 4 4 5 5 5 5 5 7 7 5 4 7
4 4 4 4 4 4 4 4 7 7 7 7 7
4 4 4 6 6 6 6 6 7 7 7 7 7

Chorus E5

F#m7 D6/9

Nev-er say nev-er, 'cause now we're to-gether. We'll

(Ah.)

Rhy. Fig. 2

H H

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

H H

D5 A5 w/Rhy. Fig. 1A B E B7

I'm read-y if you wan - na give_ me one more try. Yeah!

Chorus w/Rhy. Fig. 2 (2 times) E5 F#m7 D6/9

Nev - er say nev - er, 'cause I still re - mem - ber how (Ah.)

E5 A5 D5 E5

we thought_ that love_ nev-er ends. Yeah! Through good_ times_ and bad_ times, it's

F#m7 D6/9 E5

al - ways_ a fine_ line. I'll nev - er_ say nev - er_ a - (Ah.)

A5 D5 Bridge C5 Gtr. I G5 D5

gain. So far so good. You showed_ me_ how_ (Ooh.)

Gtr. II w/slide

3 8 8 10 10 10

C5 G5 D5

love_ is mis - un - der - stood. What - ev - er_ it takes,

8 10 10 10

JUST TAKE MY HEART

Words and Music by
Eric Martin, Andre Pessen
and Alex Co

Moderately ♩ = 132

Bb5 C5 Ab5
134 134 134

N.C. *Gtr. I

Intro

mf
let ring throughout
clean tone

Harm.

*Tune ⑥ up 1/2 step to F.

Slower ♩ = 118

N.C. H P

w/fingers

H P

H₃P sl.

H₃P sl.

H₃P sl.

G

rit.

H P sl.

H P sl.

Rock ballad ♩ = 85

C5 C5/Bb C5/F

C5 C5/Bb C5/F

Hmm, yeah.

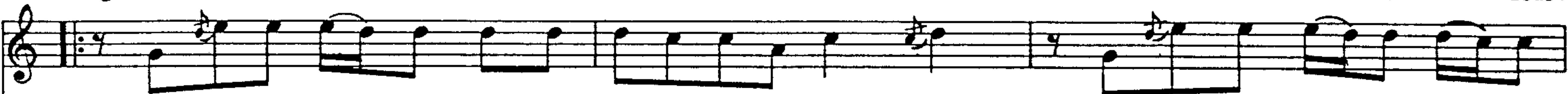
Rhy. Fig. 1

(end Rhy. Fig. 1)

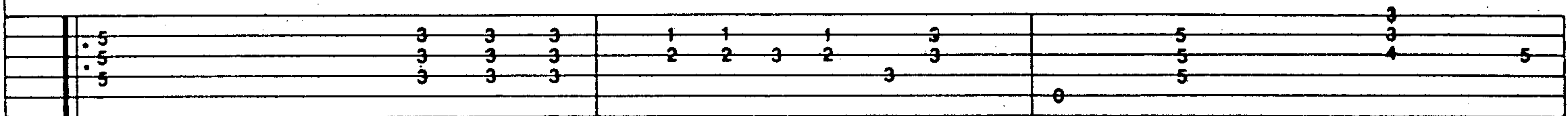
*T = thumb.

1st, 2nd Verses

C Bb F Bb Am7 G Gsus4



1. It's late at night_ and nei - ther one of us is sleep - in'_____ I can't i - mag - ine liv - in'
2. See additional lyrics

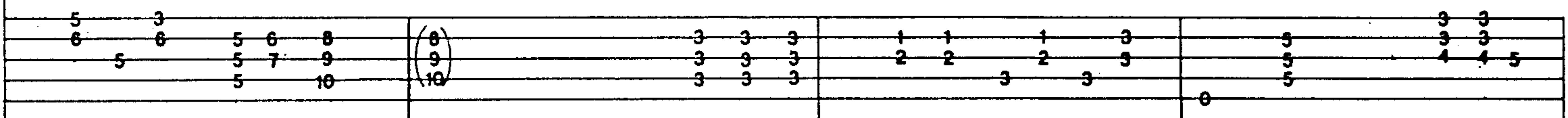
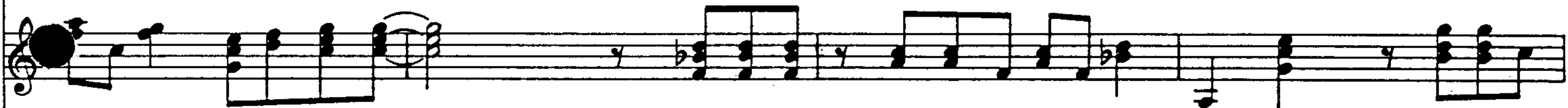


F G7(no 3rd) C Dm C

Bb F Bb Am G Gsus4



my life af - ter you're gone... Won-d'rin' why_ so man - y ques-tions have no an - swers, I keep on search-in' for the



F G7(no 3rd)/F C

Csus4 *

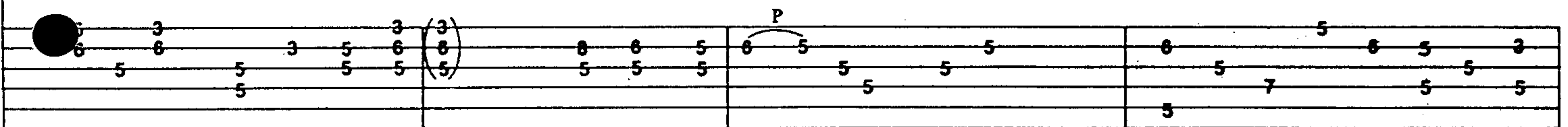
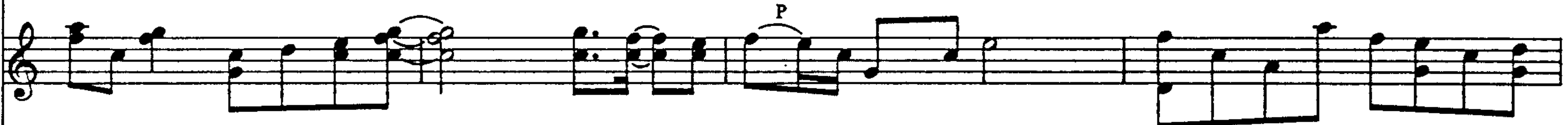
Am7

Dm7

Am7 Gsus4



rea - son why we went wrong... Where is... our yes - ter-day?_____ You and I could use it right now...



*Bass plays B

*Gtr.II
Bb5

Chorus
⑤3fr.
C

⑥1fr.
F

G

Ab



But if this is_ good - bye... Just take my heart_ when you go...



*Standard tuning, w/distortion.

3fr. G
 ⑤3fr. C
 ⑥1fr. F
 5fr. A
 3fr. G
 5fr. A
 ⑤5fr. D

I don't have the need for it any more.

I'll always love you, but you

Gtr. I

*Gtr. III

*Gtr. IV

w/distortion

*Standard tuning.

1fr. Bb

⑤open A

⑥3fr. G

1. 1fr. F

3fr. G

w/Rhy. Fig. 1

⑤3fr. C

C5/F C5 C5/Bb C5/F

too hard to hold.

Just take my heart when you go.

(Gtrs. III & IV out)

2.
1fr. F
3fr. G
Guitar solo Bb5
C5

Just take my heart_ when you go.____

Gtr. V

Full

H P sl.

H P

Full

H P sl.

H P

3 0 1 0 5 4 3 3

11 13 11 13 11 10 10 12 12 10 9 10 12 9 10 9 12 10 12 10 8 12 10

(Gtrs. III & IV out) Gtr. I

5 0 2 3

Ab5

8va

Full

1/2

sl.

Full

1/2

sl.

18 (18) 22 (22) 20 21 20 19 20 22

1 1 1

3 5 3 3 1

Bb5

C5

Full

P P

sl.

H

Full p p

sl.

8 10 12 9 10 9 10 12 12 (12) 10 9 12 9 10

3 3 3 1 3 0 2 3

⑤5fr. D ⑥3fr. G 7fr. B 5fr. A 7fr. B ⑤7fr. E *sl.*

I don't have the need for it an - y - more. I'll al - ways love you. I'll al - ways love you, but you're

(17) (14) *sl.*

sl.

3fr. C 2fr. B ⑤5fr. A 3fr. G 5fr. A ⑤1fr. B \flat 3fr. C 5fr. D (Gtr. III out)

too hard to hold. Just take my heart. Ba - by, just take my heart when you go.

(Gtrs. III & IV out)

D5

Take my heart. _____ Just take my

heart. _____ Oo. _____

C D

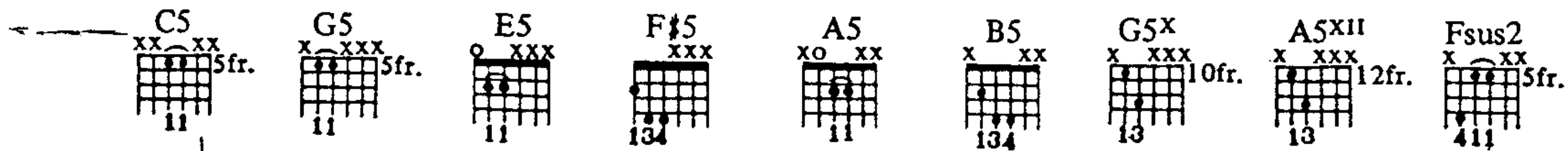
rit. sl. sl.

Additional Lyrics

2. Here we are about to take the final step now.
 I just can't fool myself. I know there's no turnin' back.
 Face to face, it's been an endless conversation.
 But when the love is gone, you're left with nothin' but talk.
 I'd give my everything, if only I could turn you around.
 But if this is goodbye ... (To Chorus)

MY KINDA WOMAN

Words and Music by
Paul Gilbert, Eric Martin
and Billy Sheehan



Moderate Rock ♩=114

Intro

A5 Rhy. Fig. 1
Gtr. II

Dm Fsus2 C5 G5 A5

Gtr. I *f*

*Let ring for 3 bars.

sl. sl. sl.

Dm Rhy. Fig. 1A

w/Fill 1 (end Rhy. Fig. 1)

Fsus2 C5 G5 A5

sl. H H sl.

Rhy. Fig. 2

Dm Fsus2 C5 G5 A5 (end Rhy. Fig. 2)

P.M.----4 P.M. P.M. P.M.----4

sl. sl. sl. sl.

Rhy. Fig. 3

Dm Fsus2 (end Rhy. Fig. 3) Rhy. Fig. 4

C5 G5 A5

P.M.----4 P.M. P.M.

sl. sl. sl. sl.

Fill 1

1st, 2nd Verses

1. Way back in the ear - ly days, nine - teen hun - dred and for -
2. A fall - en wom - an, fem - me fa - tale. Her bod - y screams heart - break.

P.M.-----
P.M.-----
P.M. P.M.-----

sl.

(2)
(2)
(0)

10 7 (10) (10) 7 (7) 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

ty - six. _____
ho - tel. _____

She _____ walked _____ in _____ with the look of _____ love. _____ That girl had
Brains _____ and beau - ty, _____ break down the walls. I fall down

P.M.-----1
sl. let ring-----1 P.M.-----1

(7) 9 9 9 0 (3) 3 5 3 3 3 5 (5) 10
(5) 7 7 7 0 0 0 0 0 0 0 0 0 0 0 0 0 7

2nd time substitute Rhy. Fill 1

G5

bed - room eyes,
to___ my knees,

fire en - gine__ lip - stick__ lips.__
when I see her pic - ture in the mov - ie mag - a - zines.__

sl.

sl. P.M.-----4 P.M. P.M.-----4 P.M.-----4 *sl.* let ring-

(10) (7) (7) 7 (7) 7 7 (7) 9 9 9 3
(7) (7) (7) 4 (4) 5 5 (5) 7 7 7 0

Rhy. Fill 1 (Gtr. I)

Full Full

P.M. Full Full

(7) 9 9 10 10 3
(5) 7 7 12 12 6
0 6 6 0 3

All _____ heads _____ turned, _____ ooh, _____ the hu - man de -
 All _____ heads _____ turned, _____ ooh, _____ for the la - dy in red.

let ring-

H

G5 E/G# Chorus Asus2 Asus2

sire. _____ It set the world on fire, my kind - a wom - an.
 Bring up the house lights and say my kind - a wom - an. *(Wom - an.)

let ring-

P.M. sl. P.M. P.M. P.M.

*Echo.

w/Rhy. Fig. 1 Dm F#sus2 C5 G5 A5

Some - one's yes - ter - year dreams. _____ And that's my _____ kind - a wom -
 Bring - back those yes - ter - year dreams. _____ And that's my _____ kind - a wom -

w/Rhy. Fig. 3 Dm F#sus2 1. C5 G5 A5

an. _____ I could tear down the sil - ver screen. _____
 an. _____ Help me tear down the sil - ver screen. _____

2. Guitar solo

Gtr. III G5 G5 E5 F#5 E F#5 sl. P.M. E5 F#5 E F#5 sl. P.M.

Hey!

Gtr. III A.H. Full (8va) Full A.H. 1/2 (8va) sl.

A.H. Full Full A.H. 1/2

sl. sl.

w/Rhy. Fig. 1
A5

Gtr. I

My kind - a wom - an.

Dm Fsus2 C5 G5 A5

G5^x A5^{xII} sl.

©10fr. D w/Rhy. Fig. 1A Dm Fsus2 C5 G5 A5

sl.

3rd Verse

3. If I could go back in time, to the right place,

Gtr. I

P.M. P.M. P.M. P.M.

sl.

(2) (2) 10 (10) (10) 7 (7) 7 7

(2) (2) 7 (7) (7) 4 (4) 5 5

G5 F5

eye to eye. Mag - ic to burn, ooh,

Full P.M. Full let ring let ring

(7) 9 9 10 10 3 (3) 3 3 5 3 8 7 3 5 10 10 8

(5) 7 7 12 12 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G5

the hu - man de - sire. She set the world on fire,

H H let ring P.M.

(10) 8 10 10 9 10 8 8 10 10 3 (3) 3 3 3 3 2

(10) 10 8 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Chorus A5

my kind - a wom - an. Some-one's yes - ter - year_ dreams._

*(Wom - an, wom - an.)

1/4

P.M.--- P.M. P.M. P.M.---

*Echo.

sl. sl.

w/Rhy. Fig. 3A C5 G5 A5 w/Rhy. Fig. 3

And that's my_ kind - a wom - an. I could tear down_ the

Dm Fsus2 w/Rhy. Fig. 3A C5 G5 A5 w/Rhy. Fig. 3

sil - ver screen._ My kind - a wom - an. *(Wom - an.)

*Echo.

Dm Fsus2 w/Rhy. Fig. 3A C5 G5 A5

Bring back those yes - ter - year dreams, yeah._ And that's my_ kind - a wom -

w/Rhy. Fig. 3 Dm (cont. in notation) C5 G5 Asus2

an. Help me tear down_ the sil - ver screen._ Yeah,_

Freely

yeah, yeah, yeah._ Hmm.

let ring-

N.C.(E7) E5 G5 N.C.(A5) E5 N.C.(E7) E5 N.C.

She's wait - ing all a - lone. (She's all a - lone.) Ha, ha.

1/4 1/4 1/4 1/4

H P rake H P

w/Rhy. Fig. 1 (Gtr. II*)
E5 E7 E6 E5(#11) E5 Esus4 Em(#7) E7

Oh, oh, oh, mm.

f *w/Distortion.

2nd Verse
E5 E(b5) N.C.(E7) E5 E(b5) N.C.(E7)

Ten weeks of rock and roll ar - cade. Seems like a year since.

Gtr. II 1/4 1/2 1/2 1/4

sl. sl. sl. sl.

G5 A E5 N.C.(E7) E5

I've been paid. I've got to let it go, no one will

Rhy. Fig. 2 1/2 1/2 1/2 1/2

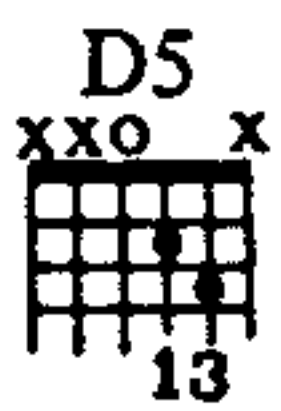
H P

A LITTLE TOO LOOSE

**Words and Music by
Paul Gilbert and Billy Sheehan**

All gtrs. tune down one whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D



Moderate Rock ♩ = 74

Intro	E5	E7	E6	E5(11)	E5	Esus4	Em(7)
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Rhy. Fig. 1 (Gtr. I)

mp let ring (clean tone)

Ah, ooh.

The score is for guitar and includes a vocal line. The guitar part is in 12/8 time, key of D major, and consists of a melodic line and a bass line with fret numbers. The vocal line features a melodic phrase and a vocalization 'Ah, ooh.'.

1st Verse

E5 E(b5) N.C.(E7)

E5

[illegible]

E(b5) N.C.(E7)

G5 A5 E5

E(b5) N.C.(E7)

ain't got no - bod - y — else — to — blame. — I got a girl back home. (Got a girl back home.)

9 7 8 7 9 5 7 5 7 5 7 3 2 2 3

G5 A E5 N.C.(E7) E5 N.C. Chorus N.C.(E7)

ev - er know. I got a lit - tle too loose in

(end Rhy. Fig. 2) Rhy. Fig. 3

H P

E5 G5 A E5

O - kla - ho - ma Cit - y. I did - n't

(end Rhy. Fig. 3)

sl.

N.C.(E7) E5

care if she was young, did - n't care if she was pret - ty.

Rhy. Fig. 4

sl.

G5 A E5 Dsus4

I got a lit - tle too loose, a lit - tle too loose, a

(end Rhy. Fig. 4) Rhy. Fig. 5

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

A9(no 3rd) Cadd9 D5 w/Fill 1 E5

lit - tle too___ loose. Oh, oh, oh.____

(end Rhy. Fig. 5)

P.M.----- P.M.-----

sl.

3rd Verse

E5 E(b5)/B E5 Em E5 D5 G5 E5 E5 E(b5)/B E5 Em E5

Keep lit - tle se - crets___ for too___ long___ oh. Guess that I'll put___ them___

1/4 sl. 1/4 sl. 1/4 sl. 1/4 sl.

sl.

D5 G5 E5 D5 E5 G5 A E5 N.C.(E7) E5

in a___ song___ I got to let it go,___ no one will

1/4 1/4

sl.

Fill 1 (Gtr.III)

Harm. (8va) 2

trem. bar Harm. 2

12 10 7 11 10 8 9 7 9 8 7 5 7 5 7 6 5 3 2

G5 A5 B5

All that lit - tle girl want - ed, yeah, was a slip - per - y sou - ve

let ring-----

P.M.-----

w/Rhy. Fig. 1 (Gtr. II) E5 E7 E6 E5(#11) E5 Esus4 Em(#7)

nir. Ooh, oh, yeah.

Chorus w/Rhy. Fig. 3 (1st 3 bars only) N.C.(E7)

E7

I got a lit - tle too loose in O - kla - ho - ma Cit - y.

G5 A E5 E5(type 2) w/Rhy. Fig. 3 N.C.(E7)

E5 Gtr. II P.M.-----

I did - n't care if she was young, did - n't

E5 G5 A E5

care_ if she was pret - ty. Yeah, yeah. I got a

w/Rhy. Fig. 5 E5 Dsus2

lit - tle too loose, a lit - tle too loose, a

A9(no 3rd) Cadd9 Gtr. II

lit - tle too loose. Oh,

D5 Cadd9 D5

oh. Oh, oh.

Gtr. III

Harm. (8va)

Harm. (8va)

5 5 5 3 4

5 5 5 3 4

Cadd9 D5

P.M. P.M.

Oh, oh, oh.

w/Rhy. Fig. 1 (Gtr. II - 1st 3 bars only)

E5 E7

Harm. (8va)

Harm. (8va)

Full Full 1/2 Full 1/2 Full

Full Full 1/2 Full 1/2 Full

5 4 5 5 4 5

10 10

E6 E5(#11) E5 Esus4 Em(#7)

Fdbk. (8va)

Full 1/2 Full 1/2 Full 1/2 Full 1/2 Full 1/2

w/Rhy. Fill 1 N.C.(Em7)

Fdbk. rit.

Full 1/2 Full 1/2 Full 1/2 Full 1/2

10 10 10

Rhy. Fill 1 (Gtr. II)

Harm. (8va)

let ring

Harm. (8va)

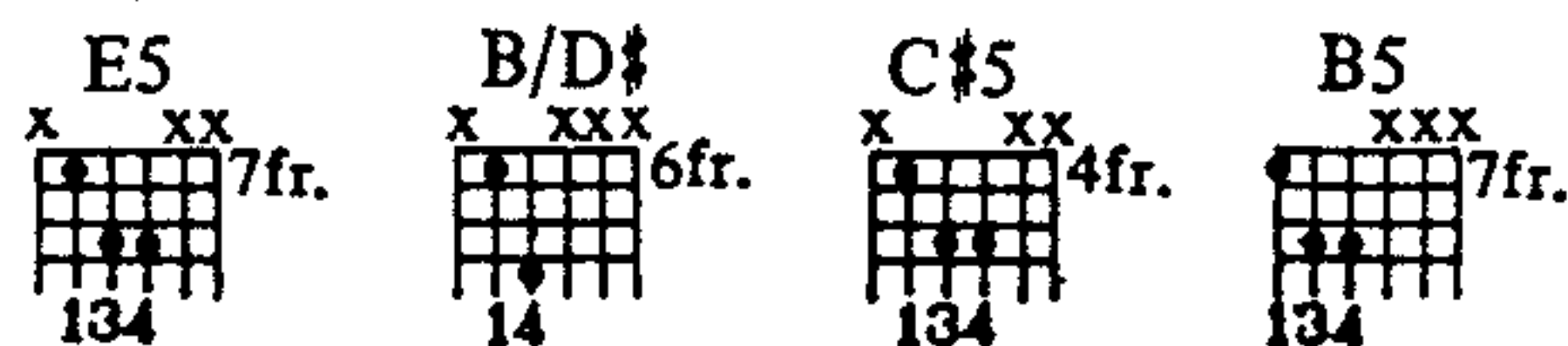
2 4 3 0 12 12

12 12

ROAD TO RUIN

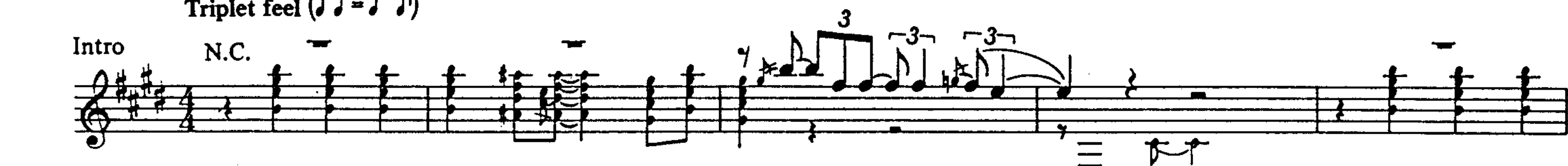
Words and Music by
Paul Gilbert, Billy Sheehan,
Pat Torpey and Jeff Paris

Moderate Rock ♩ = 128
Triplet feel (♩ = ♩ = ♩)



Intro

N.C.



(She took me down the road_ to ru - in.) She_ took me down_ (Down, hmm.)_ (She took me

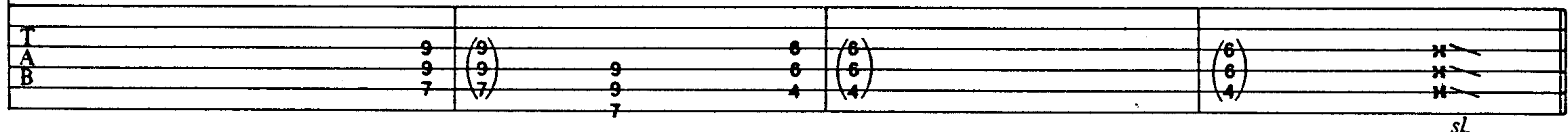
E5 B5 C#5



down.)

back_ on the road_ to ru - in.

Gtr. I



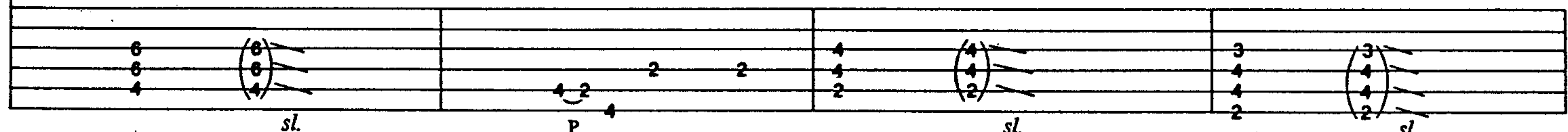
1st Verse
C#5

B5

F#



1. Good_ lord, uh, I tried to push her mem - 'ry to the back of my mind.



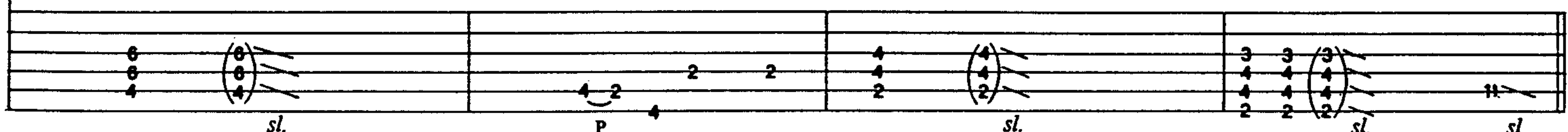
C#5

B5

F#



"Mis - tang Sal - ly" from her head to her toe. My life was in sham - bles when she shot down that road.



2nd, 3rd Verses
C#5

2. That was then, ——— this is now, ——— if I learned my les - son, I for -
3. Hip- hips, ——— sex - y legs, ——— ain't no sur - prise I got on my

Rhy. Fig. 1

P.M.----- P.M.----- P.M.----- P P.M.--- P.M.----- P.M.---

P

F# C#5

got it some - how ——— Head - lights_ in the drive - way, a knock at the door, ———
knees and begged, ——— yeah. Forked_ tongue, ——— and point - ed ——— tail, ——— if we

3 3 3

----- P.M.----- sl. P.M.----- P.M.----- P.M.----- P

sl. P

B5 F# Pre-chorus A5 B5

I hear that voice, and I know what's in store. Whoa, oh, whoa, oh. ——— I
make it this time, it's a cold day in hell. ——— Whoa, oh, whoa, oh. ——— She

3 3 3

P.M.--- P.M.----- P.M.----- let ring-----

sl.

C#m

looked in___ those_ an - gel___ eyes. ___
 said_ she'd_ be sweet this time, ___ yeah. ___

Whoa, oh, whoa,
 Whoa, oh, whoa,

let ring-----

B5 C#m A5 B5 C#5

oh. oh. One The dev - il___ was___ in dis - guise,___ yeah. ___
 and it seemed_ so___ right. ___ She took ___

(end Rhy. Fig. 2)

Chorus

B5 F#5/A# C#5 B5

me___ down___ the road___ to ru - in.
 Bkgd. Voc. (She took me down the road_ to ru - in.) (2nd time:) Yeah, ba -

Rhy. Fig. 3

P.M. P.M.----- P.M. P.M. P.M.----- P.M.

A5 C#5 F#5 E5

by. My head was spin - nin' 'round, don't know what I'm do - in' back

Bkgd. Voc. (She took me down.)

P.M. P.M.----- P.M. P.M. P.M. sl.

(4) 4 2 6 (6) 6 6 4 (4) 4 4 9
 (4) 4 2 6 (6) 6 6 4 (4) 4 4 9
 (2) 2 0 0 4 (4) 4 4 4 0 2 (2) 2 2 2 4 6 7

sl.

1.

B5 C#5

on the road to ru - in. Hoo.

(end Rhy. Fig. 3)

sl. sl. sl.

(9) 9 6 (6) (H) 6 (6) 4 4 4
 (9) 9 6 (6) (H) 6 (6) 4 4 4
 7 4 (4) sl. sl. sl.

sl.

w/Fill 1 B5 A5 B5

2.

Hmm. Lis - ten! on the road to ru

3 P semi-harm. sl. sl. sl.

P 2 2 2 4 (4) 4 4 (4) 11 (9) 9 9 7
 2 2 (2) sl. 2 (2) sl. sl. 7

P sl. sl. sl.

Fill 1 (Gtr. II) 1/4

1/2 3 3 1/4 1/2

9 9 11 9 9 9 12 11 9 11

w/Rhy. Fig. 3 (2 times)

B5 F#5/A# C#5 B5 A5 C#5

(She took me Down the road to ru - in.) Yeah, ba - by. My head was

F#5 E5 B5 C#5

spin - in' 'round, don't know what I'm do - in' back on the road to ru -

(She took me down.)

B5 F#5/A# C#5 B5

in. Yeow, yeah. I'll put that damn mem'-ry to the back

(She took me down the road to ru - in.)

A5 C#5 F#5 E5 B5 C#5

of my mind. She's a pre - cious soul.

(She took me down.)

E5 B/D# C#5 E5 B/D# C#5

Gtr. I Yeah, yeah. Down, down, down. Here we go a - gain,

(Down, down.)

Gtr. II Full P sl 3 Full P 3 Full P 3 Full P 3

9 11 9 11 (11) 9 11 (9) 8 12 (12) 9 9 11 9 11 (11) (11)

sl

E5 B5 Gtr. I sl

down that road to ru in.

Gtrs. I & II Gtr. II

Full P Full P sl 3 3 sl

12 (12) 9 12 9 12 12 (12) (12)

2 2 (2) 2 4 (4) 4 6 (6)

0 0 2 (2) 2 4

0 1 2 3 4 0 2 4

sl.

TO BE WITH YOU

Words and Music by
David Grahame and Eric Martin



Moderately ♩=84

Intro (acous.) Gtr. II N.C. *mp*

Hmm, ha, ha, ha.

pp Gtr. I (acous.)

pp H

pp H

7 5

*Percussive sound produced by tapping body of gtr.

1st Verse

mf *Gtr. I

C#m E Asus2 E C#m E

Hold on, lit-tle girl, show me what he's done to you Stand up, lit-tle girl, a

*Gtr. II doubles Gtr. I w/slight strumming variations ad lib.

Asus2 E Pre-chorus Asus2 E E E (open) Asus2 E

bro-ken heart can't be that bad When it's through, it's through Fate will twist the both of you So

D B E

come on, ba-by, come on o-ver, let me be the one to show you

Chorus

E F# G# E Asus2 B E G# E B E F# G# E Asus2

②2fr. 4fr. open ③1fr. ②open ③2fr. 4fr. open

I'm the one who wants to be with you Deep in-side I hope you

B E E F# G# E Asus2 B E
 Feel it too. Wait - ed on a line,

feel it too. Wait - ed on a line of greens and blues,
 2nd Verse
 E F# G# E Asus2 B E C#m E

just to be the next to be with you. Build up your con - fi - dence, so
 just to be the next to be with you.

Asus2 E C#m E Asus2 E
 you can be on top for once. Wake up, who cares a - bout lit - tle boys that talk too much. I

Pre-chorus

Asus2 E Asus2 E D
 seen it all go down. Your game of love was all rained out. So come on, ba - by, come on o - ver.

Chorus

B E F# G# E Asus2 B E G# E B
 Let me be the one to hold you. I'm the one, yeah.
 I'm the one that wants to be with you.

E F# G# E Asus2 B E F# G# E Asus2
 Feel it too. Wait - ed on a line of

Deep in - side I hope you feel it too. Wait - ed on a line of

B E E F# G# E Asus2 B E
 Wait - ed on a line, yeah, just to be the next to be with you.
 and blues, just to be the next to be with you.

Bridge

Asus2 C#m G5
 Why be a - lone, when we can be to - geth - er, ba - by?

Gmaj7 G6

You_ can make_ my life_ worth - while.. I_ can make_ you start_ to

Guitar solo

E ②2fr. 4fr. open F♯ G♯ E Asus2 B E ②open E E ②2fr. 4fr. open F♯ G♯ E Asus2

smile.

Gtr. III (acous.)

sl. H H sl. sl.

B E E ②2fr. 4fr. open F♯ G♯ E Asus2 B C♯m

H P P sl. sl.

E ②2fr. 4fr. open F♯ G♯ E Asus2 B E Pre-chorus Asus2 E

When_ it's through_ it's through..

sl. sl. H P P Harm. sl.

Asus2 E D

Fate_ will twist_ the both_ of you_ So come on, ba - by, come on o - ver,

Tempo I
Chorus

let_ me be_ the one_ to show_you. I'm the one who wants to

be with_you. I'm the one. Deep in - side I hope you feel_ it too, ooh..

Wait - ed on a line_ of greens and blues, yeah, just to be the next to just to be the next to

be_ with you. I'm the one who wants to be with you.

Deep in - side I hope you feel_ it too. Wait - ed on a line_ of

Wait-ed on_ that line, greens and blues, yeah, just to be the next to be_ with you. just to be the next to be_ with you.

Just to be the next to be with you. Ooh.

rit.

Chords: B, G5, A, G/B, G, Cadd9, D, Em, E, F#, G#, Asus2, C#m, B, E, C.

Techniques: 5open, 63fr., 2fr. 4fr. open, 6open.